BERAT

286 Also many of the loveliest tapestries of Albania come from Berat and the bright and skillful work of the patterns testify to the natural beauties that surrounds their makers.

155 They will go into these places without fear. They will, under any conditions, willingly take the place of their husbands or brothers should the necessity arise, for the national sentiment, so dominant in the Albanian race, inspires the woman as well as the man. In the history of Albania there are numerous examples of the heroism of women as well as men which recall the admirable anecdotes of Spartan history.

The Albanian women acquire the right of coquetry, but they have the art as surely as their Parisian sisters. This is readily realized when they are seen arrayed in their beautiful gold-embroidered dresses with their magnificent tresses becomingly adjusted under their head-dress.

562 As a rule the women of Albania are generally domesticated. They derive great pleasure from their homes and live out of it very little. It is in the home that she works and makes everything she needs—outside of her
• 259 household duties, she finds time to embroider, to spin and much of the lovely silk handwork that one finds in Tirana, Elbasan and other Albanian cities, which is so skillfully done in lovely, harmonizing colors on the finest of

3: Redlich 5-3 (no date) 1936 EG1 Albania EG1

562 tissues, is made by the women who are so
[846] occupied with other duties! The Albanian wife in the cities is also acquainted with domestic industry—she knows not laziness. Many of them, being good housewives, try to flatter the tastes of their husbands. Culinary arts are by no means alien to her: her cakes and tarts may easily cause the best patissiers of Paris to cast an envious eye into her kitchen. She is her husband's companion, his daily associate, and he keeps the lady of his hearth informed of all his affairs and often asks her advice and seeks her suggestions.

Womanhood is universally respected in Albania. They are held in the highest regard in all places to the extent that she may go any place unmolested and even in a man's company he is the one who derives protection through her.

[728] Negotiations for a truce of peace have formerly been intrusted many times to women, for they were allowed protection and safety in an enemy's camp where a man would never have survived.

186 Even in Albanian history women have played many important roles; as above-mentioned she has been endowed with strong

4: Garnett B-4, 5 (ca. 1880) 1891
EG1 Albania EG1

over the infant. In the case of a boy all now touch the cradle while they sing:

Poganik, When the boy grows a man,
A weaver we'll make him,
And money he'll bring us.[1]

And for a girl:

Poganik, When our girl grows up tall,
She shall go to the valley
And bring us much water.

The company now separate, each person carrying home with her a piece of the Poganik cake, which is believed to possess beneficial qualities, and distributes it among the members of her household. When they have left, honey and other delicacies are laid out for the refection of the Fateful Three, the dogs are shut up, and the gates left open.

Until the baby is forty days old neither mother nor child must leave the house, nor, after sunset, the room, for fear of supernal beings. During this period the fire is carefully kept up, and an ember of it must on no account be given to a neighbour, or all kinds of evil will ensue. Whoever has occasion to enter the house after nightfall, must leap over a firebrand laid on the threshold. Music and singing are also rigidly refrained from for fear of attracting the powers of the air.

The ceremony of naming the child is performed by the Christian Albanians according to the baptismal rite of the churches to which they respectively

[1] Weaving was formerly a trade in high repute with the artisan class of Albanians, who left their homes to work in the towns where it was carried on.

291 which is bought from silversmiths in the town, and the woman is clothed.

These costumes are undoubtedly ancient. Some of their elements may be traced back to the early Mediterranean, others to the central European Iron Age. However, the Ghegs themselves do not make all parts of them, but carry on the tradition by demand, like the Crow Indians for whom Stetson has, for decades, been manufacturing a special kind of hat.

283 The basic cloth is woven at home. The farmer gives his wife the necessary wool from his sheep, both white and black. She cards it with a homemade device, either a flick bow or a nail-studded card, and spins it. Her spinning kit consists of a distaff, a spindle, and a basket. Holding the distaff in one hand, she twists the wool with the other, and winds it onto the spindle in the basket. Whenever she has nothing else to do, or when she is walking along the trail, the Albanian housewife dutifully spins, and her spinning has soon become a reflex action, like knitting or bead-telling.

286 When she has enough wool, she begins weaving. The Albanian loom is an ordinary European 2-beam affair, similar to those used in the Hebrides and the Kentucky mountains. It has a wooden frame, 2 beams or rollers between which the warps are stretched, a wooden batten, and a foot-operated heddle. The bobbin, within its shuttle, is hand-thrown. The men buy all of the delicate parts of this loom in the town, from turners. The rest of it they make at home. The loom is kept mounted only while a length of cloth is being woven. When not in use the loom is taken apart and piled in a corner with other household impedimenta.

Once the cloth has been woven, it must, if intended for masculine use, be fulled. This involves keeping it wet, working it about, and
402 pounding it for several hours. The mountain-
286 eers employ an ingenious water-powered device for this purpose. Several writers have observed these mills; Nopcsa has drawn one.[5] I saw several. The fulling mill consists of an open-air wooden structure powered by an overshot water wheel. A smaller stream of water runs through a trough to wet the cloth. The wheelshaft is studded with four wooden

[5] Nopcsa, 1925, p. 134, fig. 99.

286 402 lugs or cogs, which lift up a heavy wooden hammer and let it drop, 4 times for each revolution. Two staggered sets of cogs and 2 hammers give the cloth a constant pounding as long as it is left there.

No one seems to know who invented these mills or who makes them. When you encounter them along a stream, they are usually unattended. Apparently the wife, having woven her cloth, turns it over to her husband, who takes it to the mill to be fulled. There is no professional fuller, and each mill seems to belong to the group of kinsmen or neighbors who use it.

294 The women make their own clothing, for the most part of unfulled cloth. They also crochet the stockings, and stitch the opingas, worn by both sexes. The men, however, carry the fulled and heavily felted cloth to the market town, to a tailor who then cuts it in the traditional design of his client's native place, and sews up the pieces and embroiders the finished garment.

A number of other specialists are involved in the production of men's clothing and equipment. A special craftsman provides the quantities of braid with which jacket and trousers are adorned. Hatters, equipped with wooden molds to suit every variation of tribal taste, shape the felt caps, conical or truncated, white or black, which all mountaineers wear. Leather-workers, who are traditionally Turks, make ornate belts for the men, as well as saddles, bags, and straps. Special shoemakers make footgear for those who can afford it, although most wear the opingas which their wives produce from local hides. Most of the shoemakers are Kruja men, and this is a Kruja specialty. At Kukës we saw zebra hides on display outside several shops. These had been sent all the way from South Africa for the manufacture of opingas.

[322] As previously stated,[1] wooden buckets are made by professional coopers in towns, and 285 purchased by the mountain people, who use them in dairying and for food storage. Baskets, however, are local products; the country people often bring them to town for sale. Several villages near Scutari specialize in basket-making, and the women, who weave

[1] [See cat. #6, p. 136 -- Analyst]

10: Hasluck F-5 (1926-1939)1954 EGl Albania EGl

subsisting at the time of his expulsion were voided by that fact. When his banishment was temporary, his marriage engagements remained binding.

Even in cases of temporary banishment the murderer's separation from his tribe was thoroughgoing. For the specified period 'he could not light a cigarette in a single house of the tribe', as the men of Lurë put it. Nor could he, or his, return to borrow honey, that most important commodity where sugar is scarce. In Mirditë a tribesman who admitted him to his house for any of the above purposes was publicly 'burned, roasted and expelled' for breaking tribal discipline.

The banished murderer's obligation to take root whether he wished it or not in some alien spot is another of the factors which produced the many colonies of diverse origin in Albanian lands. The exiles, home-sick like exiles the world over, often gave the name of their ancestral village to their new settlement.

If the murderer did not choose to go into exile of his own accord, he was condemned by the avenger to virtual imprisonment in his house. Sometimes he shut himself up voluntarily; more often, especially in north Albania, he was peremptorily ordered to do so by the avenger. For the period of his 'imprisonment' fear that the avenger was lurking near prevented him from stirring outside during the daytime and restricted his movements to the night hours. If he left home, he had by dawn to find shelter under a friend's roof and he could not continue his travels until the next night fell. These disabilities were his so long as he eluded the avenger, and he might do so for years, as in the case of a native of Sheshaj who had been shut up by his enemy for twenty-five years. At Belsh in Dumre, as a result of this confinement, two men who had been shut up for twelve years were 'waxen and yellow as the dead'. They longed to walk in the sunlight and were bored indoors where they could do nothing to pass the time except strip maize and knit (most curiously, knitting is one of the staple occupations of the men, but not the women, in Dumre). But they could not help themselves, since it was certain death to step outside during the daytime.

Just as the murderer's house could not be burned down in case women and children perished in the conflagration, so his 'imprisonment' could not be allowed to stop the work of the family in case women and children died of starvation. There were several

11:Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania E61
Balkan Peoples E13
Serbs EF6

Its present frontier was first decided by the Council of Ambassadors in 1913, but was held in suspense until 1921 when the Supreme Council sanctioned it.

The population of Albania is 68% Moslem, 21% Eastern Orthodox and 11% Roman Catholic.

Realising that the Balkan Peninsula has been disputed territory for centuries, with sovereignty alternating between Byzantines, Venetians, Slavs, Huns, Magyars, Turks and Austrians, it is not surprising that the different types of costume and decoration have intermingled, and so a difficult problem is presented when one has to deal with such a collection as this.

However, it has seemed best to divide the material into that from (1) the central and coastal area, which shows mainly Austrian and Italian influence, and (2) the southern section, with Albania, which was so largely influenced by Turkish rule, and where at the present time there are perhaps more Turkish costumes worn than in Turkey itself.

CHAPTER II.

Materials and their production.

The materials used in making and decorating the garments worn in the central, coastal and southern parts of Yugoslavia and Albania fall into two categories, home-produced, and those purchased in shops and markets, which are often imported goods.

The materials used in the south and Albania differ somewhat from those used in the other areas. The latter are dealt with first.

Cloths.

Materials upon which embroidery is to be worked are usually made by the women themselves and are of two kinds, that made from flax and hemp, woven into linen (" platno ") which is used for shirts, skirts for summer wear and headshawls or kerchiefs; and " sukno ", made entirely of sheep's wool, hand spun and woven in the home on a simple, rather clumsy type of hand-loom. " The woollen material thus produced is used for the sleeveless wrap ' zubun ', the short cloth coat with sleeves worn by younger women, and the long cloth coat worn in winter by women of all ages and districts."* " The peasant men throughout Yugoslavia wear garments of this woollen material " (M.E.D.).

That most important feature of most costumes, the apron, has homespun hemp for its warps and woollen yarn for weft. " Some of the thick woollen stuff, white in Albania and brown amongst the Serbs, of which men's clothes were made was beaten to a thick, hard felt in fulling mills worked by water power. Heavy hammers of walnut wood hammered the stuff for forty hours." (M.E.D.).

Imported cloths include calico for shirts and printed cotton for linings, apparently English, fine woollen cloth from Austria and Italy for the jelek worn by middle-class women and also for some of the handsomer types of coats.

* Milan Karanovic. " Costume of the Women of Zmiyagne " Sarajevo, 1928.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Serbs EF6
Bulgaria EE1
Contemporary Macedonians EF8

A Y 286 291 294

Other alien materials are small pieces of dyed cloth, silk ribbons, silver and gold braids and manufactured lace, often used on the sleeve edges of shirts. These materials were bought in the village shops and markets, and appear to be largely of Austrian and Italian origin; under Turkish rule they were sold in the villages by pedlars.

A Y 291 439

In the South and Albania, where Turkish influence is greater, there is a tendency, especially amongst the women of the towns, to wear garments made from more sumptuous materials so that, in addition to the hand-woven linens, extremely fine muslins of native make are used for shirts and aprons, and silken materials of beautiful quality for girdles, sleeves and the Moslem type of women's trousers. Fine woollen cloth from Austria and Italy is also imported for the making of jeleks, giubbas and japangi, and some of the nets used for the large embroidered veils worn by many women, both Catholic and Moslem, are of foreign origin.

Materials used for Embroidery and other Decorative Purposes.

M S 291 294 531

These also fall into two classes, home-made and purchased.

The fine wools, used largely in Bosnia, Herzegovina, and Macedonia, for the decorative embroidery of oshvitza, sleeves, woollen coats, aprons and the making of fringes are spun and dyed by the women themselves. Dark brown and black goat's hair is also used in the apron fringes. "Goat's hair was extensively used in the Balkans for weaving market bags, saddle-bags and floor mats in stripes. The goats, clipped in uneven ridges, looked very ridiculous." (M.E.D.).

Ribbons, gold and silver braid and strips of coloured cloth were purchased and used as appliqué on skirts, head dresses, aprons and caps. In older and finer examples of embroidery, silk was used, and was locally produced and dyed.

B A 291 531

In Albania and the south silk is the usual medium for embroidery, which decorates shirts, muslin aprons and japangi, although on some head scarves from Zadrima and the Bulgarian woman's costume from Monastir, which are decorated in the well-known Turkey red, the material used is cotton or very tightly twisted wool almost like a fine cord. Both silk, woollen and cotton threads are of home production. Amongst the photographs given by Miss Durham is one of a Moslem man spinning silk on a roadside on the outskirts of Scutari (Skodar). Gold thread is much used, and strips of beaten silver and brass are worked into the headings of braids.

A 291 531 294 463

Braiding and cording are amongst the other important forms of decoration, narrow braids and ends of wool, silk and gold thread being hand plaited and twisted. Coats of the sleeveless type, both for men and women, the short jelek, the three-quarter length giubba, and the men's full trousers (Plate V. "*1*") are often decorated with cords and braids sewn down in beautiful curved designs. The "elaborate embroideries on the japangi and the handsome braided designs are usually the work of men Albanian tailors". (M.E.D.).

A Y 294 386

Until in recent years foreign dyes, imported in small packets, were sold in the shops the women themselves dyed their materials. Most of the examples in this collection have been so coloured with vegetable dyes; black being obtained from ash bark (*Fraxinus excelsia*); green from flowering rush with the addition of copper sulphate which was got from the shops; yellow from sumach (*Rhus cotinus*); red

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Croats EF4
Balkan Peoples E13
Serbs EF6
Albania EG1

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By using different colours of silk a pattern of greater effect is produced, in this case larger squares of orange and black, consisting of nine small ones, are arranged alternately to form diagonal rows, divided by rows of single small squares in self colour. Each large square has the central small one worked in gold thread, and the edges of the girdle are whipped with self-coloured silk.

Footwear.

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All over the Balkans and in Albania both men and women of the peasant tribes and of the hill tribes wear two pairs of thick, knitted woollen socks, the outer pair being elaborately decorated with appliqué and embroidery on top of the knitting, and forming a sort of slipper when the outdoor sandal is discarded on entering the house. "In Yugoslavia these over-socks are called 'opanke', in Albania 'opangi' and in Rumania 'opinstsi'. The sandals are made of roughly dried hide, and when newly made the soles are soaked in oil till pliable. This helps to mould them to the foot, and the pliability of the leather gives the toes a good grip, especially on rocks or when climbing." (M.E.D.).

With the exception of a pair of leather opanke from Nish (Niš) in Serbia, made to fit a child (No. 1936-62), the opanke and socks in this collection are all of Albanian origin. They are illustrated and described in Section II.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Contemporary Macedonians EF8
Serbs EF6
Albania FG1

A 291 531

(d) A heavy tapestry worked apron, or possibly two, one at the back and one at the front.
(e) A woollen sash round the waist and over it a leather belt, sometimes with metal ornaments or chains.
(f) Long scarves or square kerchiefs as head-dresses.
(g) Thick knitted socks with embroidered ornament, and leather sandals or opanga.

CHAPTER IX.

Materials and their Decoration.

S A 291 286

It is interesting to note that other materials besides those described in Section I. are used in making the garments worn in the south. The shirts, instead of being either of handmade linen or heavy calico, are more often made of fine muslin with silk stripes, or of an open crepe-like cotton fabric, both home spun and woven. Sometimes they are of striped silken fabric. Muslin with silk stripes is used for the daintier types of aprons which often have silk embroidered borders.

The trouser type of skirt is either of hard wearing, dark, cotton cloth, imported material, or of striped silk or even gauze of local manufacture, and may be handsomely embroidered, often with the addition of gold thread (Plate VIe).

Head-dresses in the form of scarves or kerchiefs for gala occasions may be of silk or cotton gauze, or of silk striped muslin, with silk stitchery and gold and silver embroidery (Plate XV). Fine handmade silk and cotton nets, as well as imported material, are handsomely embroidered to form the large lace veil (Fig. 8).

The sleeveless jelek and giubba are usually of fine woollen cloth, and are elaborately braided with plaited silk and cords.

M [291 531]

When heavier material such as linen or thick cotton cloth is used in garments like those from Monastir (Bitolj) and some of the odd sleeves, the embroidery is nearly always in Turkey red with touches of gold and black.

All the colourings tend to be gayer, and yet are often very refined in their choice, and the use of gold in the form of thread and plate is widespread.

In the embroidery, cross-stitch gives place to petit-point; pulled stitches (which produce an open work effect); satin stitch; double running for outlines; and fancy filling stitches, which provide great variety. Needlepoint decorates the edges of shirt sleeves, scarves and bedspreads, which are often of exquisite workmanship.

Some of the patterns and the method of working the stitchery are included in the following chapters which deal with the various parts of the costume from these areas.

CHAPTER X.

Y A 291

A. Women's Shirts.

The women's shirts from Albania and the south of Yugoslavia are of two forms, the shorter type worn with either a full cloth skirt, or the wide-trousered variety, and the long form, which is shirt and skirt combined.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Montenegrins EF5

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The former type are of fine hand-woven linen, thin imported calico (Plate I), plain muslin, muslin with cotton or silk stripes, or of striped silk.

The collars and front-openings (" oshvitza "), even of the finer muslin examples, are worked on hand-made linen and applied to the garments, but some sleeve decorations, such as those on the unfinished example No. 1936-69, are worked in silk on the sleeve itself.

Many of the shorter type of shirts are of three-quarters length, and have shaped gores or gathered pieces let in at the sides.

The longer type, of shirt and skirt combined, is always made of a strong cotton or linen cloth, and is heavily embroidered at the neck, sleeves and hem where the heaviest wear may be expected.

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No. 1936-43. This large size shirt (" kosulja ") from Montenegro has a striped, hand-woven, muslin top and sleeves mounted on to a wider and larger body of imported calico. The cut is the same as that of the shirt from Kolašin (Plate I) except that the side pieces are gored. The garment measures 31 inches (78·8 cm.) in length, 19 inches (48·2 cm.) across the shoulders and 29 inches (73·7 cm.) across the bottom hem. The sleeves, including a poor quality of imported lace edging, are 22 inches (55·9 cm.) long and 9¼ inches (24·1 cm.) wide when made up.

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The decoration is limited to the collar and front-opening, which have variations of the Herb Paris motive (Plate VIIc) (described in the following chapter) worked in black, dark green and red in rotation, with touches of gold thread, with which the edge of the opening is also neatly buttonholed. The work is done on fine linen which is applied to the muslin shirt and attached by closed herring-boning in gold thread, a happy addition to its generally attractive appearance.

No. 1936-48. A shirt of normal size from Montenegro, measuring 20 inches (50·8 cm.) in length, 17 inches (43·2 cm.) across the shoulders with sleeves 20 inches (50·8 cm.) long, including a narrow edging of imported lace, and 8 inches (20·3 cm.) wide when made up.

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The garment is of hand-woven muslin with broad and narrow self warp stripes. The collar and front opening have borders of what appears to be a variant of the pear pattern (see Ch. XB) worked in rotation in red, gold, dark blue and gold. The border is finished off with two rows of Slav stitch in gold and close buttonholing at the extreme edge, and the oshvitza is attached to the garment by a row of closed herring-boning in gold thread. The whole effect is rich.

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No. 1936-69. An unfinished shirt of fine hand-woven muslin of an open weave having a broad silk warp stripe at the edge of the cloth. The shirt comes from Durazzo in Albania, and is of the rather long type and a large size. The width across the shoulders to the ends of the sleeves is two yards (182·9 cm.) and the width of the body part at the hem one yard (91·5 cm.). The muslin itself is only 17 inches (43·2 cm.) wide and has 60 warp ends and 50 weft picks to the inch, and is an open weave of very tightly spun, natural coloured cotton which produces a pleasant crepe-like surface. The satin warp stripes at the side are 1¼ inch (3·2 cm.) wide. The narrowness of the cloth necessitates two widths being used for the sleeves and four for the body part, the one at either side being gathered in at the waist where a triangular gusset of fine imported cloth has been inserted.

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1
Montenegrins EF5

 A 291 286 531

The neck of the garment is uncut, but the ends of the sleeves are beautifully embroidered in natural coloured floss-silk in a conventional flower design worked in satin-stitch and pulled-stitch to which the open weave lends itself. Below this border is a chevron design in pulled-stitch with the triangles filled by a little chequered square in satin-stitch. At the extreme edge is a beautiful needlepoint lace of unusual design worked in natural coloured cotton. The whole border is an example of delicate workmanship.

B. Oshvitza.

M 291 286 531 [462 435]

The little worked borders, called oshvitza, which form the collars and outline the front-openings of the shirts are always worked separately from the garment and applied to it by plain or fancy stitching. The specimens in the collection are nearly all from Montenegro. As has already been stated, the young girls work them in their leisure moments and whilst tending sheep, and are often quite willing to sell what is a bit of exquisite stitchery for about a shilling.

The material used is generally a fine hand-woven linen, and two strips are needed, one for the collar band and one for the front-opening. As the length of the collar embroidery varies from 14 to 16 inches (35·6 to 40·6 cm.), and that for the front from 13 to 15 inches (33 to 38 cm.), strips of linen 3 inches (7·6 cm.) wide for the collar and 4 inches (10·2 cm.) for the front, and about one inch longer than the required length are used.

The two little borders for the front-opening are worked parallel to one another about an inch apart as shown at a, a^1 (Plate VIIA), and then just at the inner edge of the work the cloth is doubled back and the folded edge buttonholed over. This process is indicated in the lower part of " A ". When the front is applied to the garment, the strip is cut between the two " a's ", and helps to neaten both the right and the wrong sides of the opening.

The worked strip tacked on to the left hand side of " A " is the collar piece.

Nos. 1936·24—41. There are eleven complete sets, three front-openings and two collar pieces in the collection. All are Montenegrin in origin, and they include a variety of patterns, many of which are traditional " . . . and are copied from one another without any marking out. The wife of the German Minister at Cetinje at the time of the Balkan wars had collected two hundred different patterns." (M.E.D.).

A few of the more interesting patterns in the collection are illustrated on Plate VII where, at " A " (No. 1936·24), there is a very popular and neat little motive known as " . . . ' mala krushka ' or little pear. The wild crab-pear is common in these lands, hard and astringent, but with a pear flavour." (M.E.D.).*

The pattern at " B " (No. 1936·26) is called " . . . ' kukatcha ', the scorpion fly. It appears to represent a fly with bent tail and sting, the group of three alternating stitches at the top being wings. ' Krstatz ' figured at ' C ' (No. 1936·25) is a stylised form of the four-leaved Herb Paris, which has four leaves with a berry in the middle." (M.E.D.).†

Combinations of motives are often made, and there are many varieties of the motives themselves, whilst another example at " d " on Plate I is similar to one named

* M. E. Durham: " Balkan Peninsula. Place Names." *Man.* March 1923.
† M. E. Durham: " Some Balkan Embroidery Patterns." *Man.* May 1923.

[Text continues on p. 41]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Bulgaria EE8
Albania EG1

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An elaborate border surrounds the apron which is edged all round with a row of fringe, about an inch in width, in red and browns, but at the lower edge by two additional rows of short fringe in scarlet and crimson, and then a four inch fringe of scarlet backed with brown, having a handsome wrapped heading three-quarters of an inch deep.

The heading of the first narrow fringe is of strip brass made into flattened tubes round bunches of the threads, next to this comes a row of black and white beads, then three rows of brass tubes used like long beads, a three-quarter inch band of gold braid with an open lace edging of gold measuring another half inch. The whole border is finished off by another row of alternate black and white beads (Fig. 6 " c ").

At the lower edge of the apron as shown at " C " on Plate IX two more rows of the gold braid are added as well as the deeper fringe. All this heavy work at the lower edge of the apron is strengthened at the back by pieces of felt at the corners and a broad woven black and white braid above the top row of the fringe.

In addition to these garments the woman might wear a jelek and, for out-of-doors, a fairly long white woollen coat with more embroidery or braiding.

CHAPTER XII.

Some Garments from Zadrima.

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The group of specimens illustrated on Plate X are the more decorative parts of the attire of a peasant woman from Zadrima, a town near Scutari, on the River Drin. The colouring is predominantly Turkey red with touches of yellow, white (either as background or ornament), a little green and a little dark blue.

In addition to those articles shown there would be a shirt with decorated oshvitza, perhaps with the opening as a cross-over, and a full skirt of heavy material.

No. 1935-28. The jelek (Plate XA and B), which was worn over the shirt, has a foundation of a diagonally woven cotton cloth, like a twill, which from the irregularity of the weaving appears to be of home production. This is stiffened with parchment or some similar substance and lined with a fine imported, slightly glazed calico.

The garment is 12 inches (30·5 cm.) deep and 17 inches (43·2 cm.) wide, and has two added flaps of scarlet felt in the front which are decorated with half buttons of gilded brass.

It is bordered, and the back divided into panels by an inch wide band of plaited braids made up alternately of three square plaited red braids each having eight strands, and four variegated braids in red, yellow, white and black consisting of four red, two black, two red and two yellow strands. Eight of the threads in the latter are used as two groups of four for cores over which the other two are plaited, a new colour pair being taken from the core as required. Inside the plaited border round the neck and down the front a bright strip of gold and scarlet ribbon is applied, this is represented by the dotted band in Plate XA and B.

The two shaped panels in the front are ornamented by lines and an Ionic wave pattern made by sewing down side by side a scarlet and a yellow cord.

[Text continues on page 49]

11:Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1

The principal panel on the back has a white ground outlined by border lines and a similar wave worked in the same way, but the conventional flower pattern which fills the rest of the space is braided solidly in red cord, with eight radiating wavy motives in yellow. The two side panels are very simply braided with yellow on a background of scarlet felt. "The braiding is done entirely by men." (M.E.D.).

No. 1936-60. The Zadrima woman's head scarf is nearly five feet long without its little corner tassels, and eighteen inches wide. One half is shown on Plate X at "C". It is made of a fine, but rather open, tabby weave of cotton, dyed pale yellow, and in the unworked part there are some thicker weft stripes in natural coloured cotton. It is heavily and handsomely decorated for most of its length, and the lay-out and design of the patterns is indicated at "C", where the dotted lines which separate the geometrical patterns represent a series of weft stripes, mainly red but with touches of dark blue. These stripes are woven over groups of warp threads, each spool carrying a bundle of weft threads, as many as six or eight very fine ones being used. The patterns themselves are also worked in with similar bundles of weft threads, and have been woven into the cloth by means of a number of free spools, one for each colour in each motive. The result is a very much raised design of great richness.

A similar result could be obtained by embroidery, but the pull of the multiple threads used would be greater and the raised effect, both on the back as well as the front, much less.

It will be noticed that alternate rows in the pattern are the same, the device at "b" on Plate X being the motive. Although these patterns are the same they are not worked exactly under one another, which suggests that the woven pattern is not dependent upon an elaborate arrangement of heddles but rather that there were the usual two heddles necessary for the tabby ground and a third, or a shed stick, which lifted two and kept down three warps to form a shed for use in picking up the patterns by hand with the free spools.

"It is of some interest to note that recently the French Customs House refused flatly to believe that similar work was woven, and declared the border to be hand-embroidered, and wanted to charge it as such. Such handsome head-dresses are no longer made." (M.E.D.).

A festival head-dress from the same district is described in Chapter XV, where other head-dresses are discussed.

No. 1935-77. A bag, measuring 17 inches (43·2 cm.) wide and 12 inches (30·5 cm.) deep, which goes with the jelek, head-scarf and leggings, is worked with free spools on a rather open hand-woven cloth, exactly in the same way as the scarf, but is a coarser piece of work and less interesting in colour, which is again mainly red with touches of dull yellow and black (Plate XD). There is one interesting difference, however; in this example the patterns are carried out in coarse wool whilst in the head-scarf the work is done by very fine cotton thread used in bundles.

A thick, three-stranded plaited cord in red, black and yellow, just over six feet long, is attached along the sides of the bag and forms loops for carrying. The bag is worn over one shoulder and leaves the hands free. The sides of the bag are seamed to the cord, and three thick woollen tassels decorate each side.

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291 286 531 **No. 1935-68.** One of a pair of leggings for a Zadrima woman is illustrated at "E" on Plate X. The foundation is of knitting done in coarse wool, the foot portion striped in yellow and green, two stitches of each colour alternately, and the top portion in the design indicated at "E", in red and black.

The part below the latter is covered as far down as the ankle with red felt upon which braided patterns in scarlet, yellow and white are sewn down, and five rows of fine stitchery taken right through the knitting divide each set of motives.

The outer side of the legging is the part that has been drawn. On the inner side is a plainer panel, divided for the whole length of the felt, finished off with a felt flap, and both sides of the division hooked together with strong brass hooks and eyes. This arrangement ensures a well-fitted legging which is warm, comfortable and decorative. Over the knitted foot part a leather "opanga" would be worn.

[177] "Similar leggings, with local differences of pattern and colour, were formerly worn in many districts. This was the only pair I was able to obtain." (M.E.D.).

CHAPTER XIII.

Women's Jeleks.

In addition to the jelek on Plate X worn by a Zadrima woman, there are five others from Albania in the collection.

These little sleeveless jackets or zouaves are worn by both women and men in many districts and are usually beautifully decorated, chiefly by braiding, which is done by Albanian tailors. Amongst those not yet described is one of outstanding workmanship and design, that presented to Miss Durham by the Beys forming the provisional government of Berat in July, 1913, in token of gratitude. She says, "Korcha was occupied by Greek troops in the Balkan war of 1912-13, and the Greeks claimed it. Along with Mr. H. W. Nevinson (the famous war correspondent), I rode three days over the mountains, arriving at Berat early in the morning, and drafted a telegram to the Council of Ambassadors in London as a petition from the inhabitants of Korcha saying they wished to remain Albanian, and Korcha remains Albanian to this day as a result of that desperate ride."

[721 648]

No. 1937-19. This jelek, which has a foundation of black face cloth, either Austrian or Italian in origin, is entirely covered with gold embroidery, both raised and flat, in which expert use is made of gold thread or passing, gold cord, purl and sequins.

The design on the front, of conventional eight and four-petalled flowers connected by graceful curves and mingled with raised geometrical forms, is so elaborate that a reduced drawing of it would be unsatisfactory, but a small portion of one corner of actual size is reproduced in Fig. 7b, which also shows the four rows of plaited gold passing divided by three rows of gold cord which border the whole garment.

The back has a large bi-symmetrical motive which fills most of the space, and is bordered by the same design that almost encircles the armhole. A part of this border from near the lower edge at the back is given on Fig. 7a. The little added flaps at the front, usually found on jeleks, are absent from this specimen, being re-

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placed by gold lace of a continuous wave pattern similar to the Ionic wave. Two buttons are wrapped with gold thread in a manner like those enlarged at "d" on Plate XI, and plain loops complete the fastening.

The garment is lined with yellow cotton material, nicely printed with red, daisy-like flowers, which appears to be English in origin.

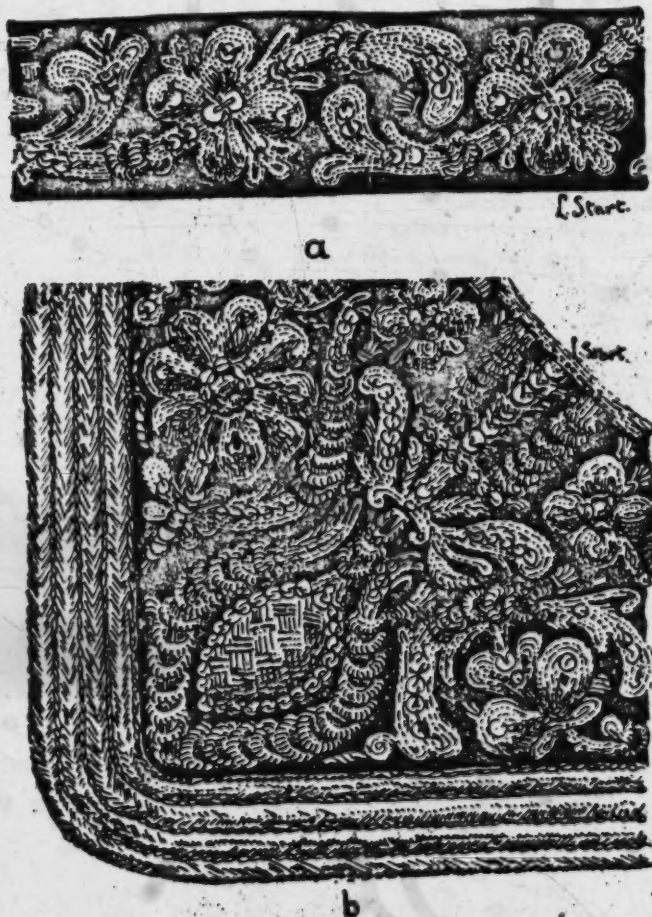

FIG. 7.—Gold embroidery on presentation jelak. a, Portion of border surrounding back panel. b, Small portion of decoration on the front.

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Great richness of effect is produced by such close work in gold, which can only be compared to expert church embroideries, or those decorating some diplomatic uniforms, although the technique is much finer than is usual on these latter garments.

No. 1935-75. A very elegant jelek of violet velvet, almost entirely covered with gold cord and matching violet silk braids and cords, which comes from Ipek (Pec) and belonged to a Moslem woman, has a rather pathetic history. "In the Balkan war of 1912-13 the Montenegrins took Ipek and treated the Moslem inhabitants with hideous brutality. Numbers fled with little but what they stood up in, and sold their garments to buy bread. This was sold by one of these poor victims who had been well-to-do." (M.E.D.). The front and back of the little jacket are illustrated in Plate XI at "A" and "B"; but the refined richness of the purple braiding round the edge and outlining the panels, and the rows of patterned cord work surrounding the gold motive in the centre of the back, cannot be successfully given, as if these parts were made dark as they are in the garment details could not be effectively shown. Gold cord braiding decorates the long narrow front panel (a part is shown at "b"), and there is a little running border on the collar (Plate XI "a"). The inside band, which appears light in the drawing (Plate XIA) consists of eight rows of plaited gold passing sewn down with purple silk. The two side panels in the front (Plate XI "c") have the gold ornament worked in twisted gold thread with the background filled in by rows of purple silk cord. The side panel at the back is similarly worked. Finally the front-opening has sixteen very handsome gold buttons, each made by covering a wooden mould with gold thread, a little purple cord as contrast to emphasize the arrangement of the wrapping, and seven coral beads (Plate XI "d").

[27]

The jacket is lined with a printed cotton lining of mid-Victorian design.

No. 1936-42. Fine black cloth is the foundation of the third jelek, which is bordered by five, plaited, black silk cords, which along the lower edge of the jacket form a large Ionic wave design, each spiral being centred by a rather poor variety of gilt ribbon.

The same ribbon is placed as a stripe down the front, and between it and the braided edge there is a neat little pattern of leaves with a wavy stem worked in gold cord.

The back of the jelek has a centre and two side panels handsomely braided in white silk cord. The design, with its four-petalled flower, has a great similarity to the one on the back of the Zadrima jelek on Plate X, but is much more finely planned and worked. Raised centres of cord enhance the effect of the flowers and form the mid-rib of the conventional leaves.

The white cord design has a fine black cord outline but the black background renders this almost invisible. A black and white braid sewn in close loops finishes off the curves at the lower edge, and on each of the little added flaps in the front there are ten half-buttons in gilt brass.

No. 1939-1. The fourth of the jeleks in this group is an example of one covered entirely with work in gold braid.

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At the lower edge it has the waved border, so usual in the south, consisting of four parallel rows of plaited gold braid, which are carried up the front and round the neck also. The small panels on the front have a leaf design with a raised midrib

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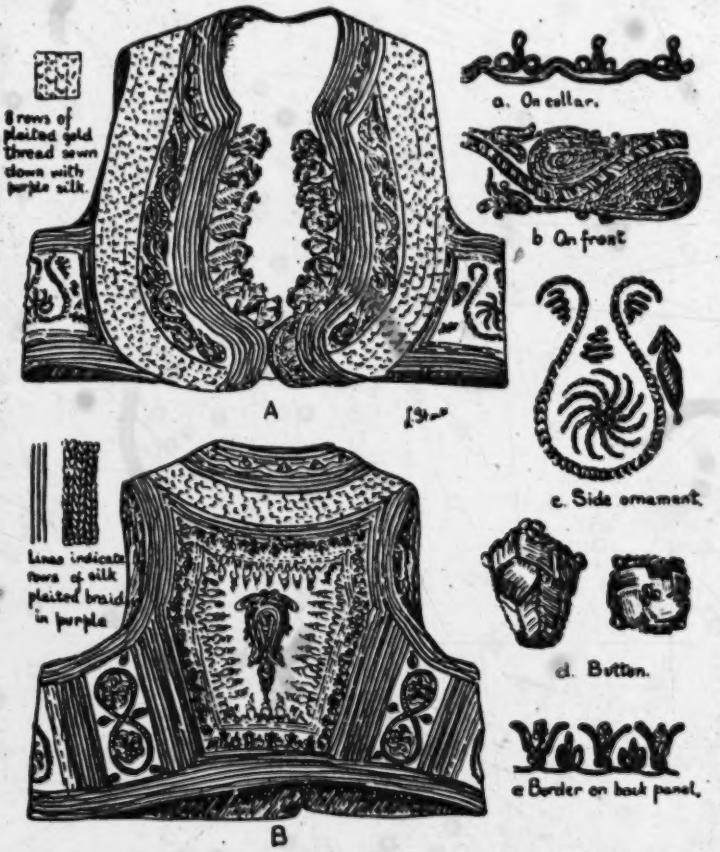
8 rows of plaited gold thread sewn down with purple silk.
a. On collar.
b On front
A
c. Side ornament.
Lines indicate rows of silk plaited braid in purple
d. Button.
e Border on back panel.
B

PLATE XI.—A, B, Front and back of "jelek" of reddish-purple velvet, elaborately decorated with braided patterns worked in fine cords and plaits made of purple silk and of gold passing. (From Ipek, Albania). a, b, c, e, Details of patterns worked in gold. d, Side and top of button covered by gold cord with red coral beads.

similar to "d" on Plate XIII. The back is divided into three panels, like the Zadrima example on Plate X, and these panels are entirely filled with the popular four-petalled flower motive, having a raised ring in the centre.

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291 The whole of this pattern work is braided in fine gold cord, and the usual half-
286 buttons of gilt brass decorate the little added flaps on the front, just like the Zadrima
531 example.

No. 1936-119. The last of the jelek in this group is another beautifully gold embroidered one given by Mrs. E. W. Hickson, which belongs to the magnificent gold braided giubba (No. 1936-118), described later.

It is made of an extremely fine black face cloth. The fronts are entirely covered by braiding in fine gold cord, four, six and many-petalled flowers growing out of sweeping curves fill most of the space, with leaves and smaller flowers in between. Most of the flower petals are slightly raised as in the presentation jelek (No. 1937-19).

The neck and front edges have broad bands formed of a series of gold plaited braids laid closely in rows in a similar manner to the other examples, and the plain back of the garment is also outlined and the seams emphasised by similar plaited braid and gold cord. This garment is particularly interesting as the worn-out [296] lining has been removed and the method of strengthening the cloth with parchment before working the braiding can be plainly seen.

When this garment is compared with its companion giubba it will be noted that a plain back was necessary as that of the giubba itself is heavily gold braided (Plate XIV).

CHAPTER XIV.

A. The Costume of a Roman Catholic Woman of Scutari.

291 In Albania, as elsewhere, native costume is rapidly disappearing, but when these
292 specimens were collected between 1908 and 1914 it was almost universally worn, a
531 different dress in different districts and for different religions; and the charming drawing by Miss Durham which forms the introduction to Section II (Plate V) illustrates the costume of a married Roman Catholic Scutarene. The scarlet outer cloak or "japangi" is worn over a sleeveless coat or "giubba", of which only the edge shows in the picture, and from whose pocket slot depends a large fancy silk handkerchief.

Under the flap of the japangi, which can be seen being held in position on the head by a cord, a lace veil is draped, partly concealing the face, and a fancy muslin, embroidered apron hangs down in front of the baggy trousered skirt (Plate VI e) with its stiff ankle bands, which in this Catholic woman's costume would be red, although otherwise similar to the gold braided ones belonging to a Moslem woman of Scutari which are figured on Plate XVIc.

An embroidered muslin shirt is worn under the trousered skirt, and girdled with a striped silk scarf, or a needleworked girdle with long ends (Plate XVIf). White knitted socks and Turkish shoes complete this out-of-door costume.

The details of the various items in the costume are discussed in the notes which follow, with the exception of the veil which is described in the chapter dealing with head-dresses.

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All the designs are filled in solidly with the fine cord, and detail, such as veining, emphasised with the coarser cord, the final effect of their flowing curvilinear designs in black silk on a dark background being very handsome, yet subdued.

No. 1936-118. The most magnificent garment in the whole collection as well as the most beautiful from an artistic standpoint is this Albanian lady's giubba or coat (Plate XIV), presented by Mrs. E. L. Hickson, a sister of Miss Durham.

It is of fine black face cloth decorated on the front, back and hem by handsome braided designs in fine gold cord.

The cut of the coat is very elegant and varies somewhat from that just described and illustrated. The garment is built to fit a slender woman and the same small back appears, outlined by solid bands of gold one and a half inches wide, made up of seven rows of plaited gold passing, with gold cord between, but the skirt part is much fuller.

A complete circle of 40-42 inches (about 1 m.) radius was used to make the skirt with an overlap of about one foot in the front, where the cloth is cleverly cut so as to continue upwards for the front of the bodice part. For the waist a concentric circle of 9 inches to 11 inches was cut away so that the depth of the skirt became 31 inches (78·8 cm.) and all the extra fulness was skilfully gathered into the waist at the back, forming folds which add great dignity and elegance to the garment, and which give balance to the coat in wear. The lining, which is a printed cotton, with patterned stripes having alternate backgrounds of red and green, is of Mid-Victorian date so the giubba is probably at least eighty years old, yet its gold work and the cloth are in as perfect condition as if it had been made today.

No verbal description can give adequate expression to the beauty of this specimen, but the refinement of the border which edges the curved hem must be specially mentioned, and at "c", "d" and "e" on Plate XIV some idea of the braided designs is given, these must be translated in the reader's mind into fine gold cord braiding on a velvety black surface.

The last of the jeleks just described was worn with this giubba, and the gold braided front has similar designs. When the heavily decorated back of the coat is noted, the reason for leaving the cloth in the back of the jelek plain is quite obvious, and worn together, probably with a silk trousered skirt or Turkish trousers, the effect would be very handsome.

CHAPTER XV.

Head-dresses.

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As was mentioned in the introduction to Section II, there is a great deal of variation in the types of head-dresses worn in Albania and Southern Yugoslavia, but they fall into three main categories, the large lace or embroidered net or muslin veil worn by Moslem and many Roman Catholic women, the square head kerchief and the long scarf.

There are two examples of the large lace veil in the collection, one being the example worn by the Roman Catholic woman from Scutari (Skodar) whose costume is illustrated on Plate V.

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No. 1935-76. This is a very fine cotton net veil measuring 4 feet (1·3 m.) square, handsomely embroidered in floss silk. The design consists of a border 7 inches (17·8 cm.) wide, of which a small portion near a corner is illustrated in Fig. 8; large corner motives of a bouquet form, about 14 inches (35·6 cm.) square, reach almost to the centre and little floral sprays spot the remaining space.

FIG. 8.—Part of the silk outlined and darned border on a silk lace veil.

The style of the lace, as can be seen from Fig. 8, is a fairly free treatment of floral forms. It is executed in an outline of double running with darning stitches and satin stitch as the chief filling-in stitches, although there are some ornamental filling stitches and overcast eyelets.

[171]

The method of working this embroidered lace is similar in style and execution to the darned laces worked in England in the early 19th Century, and to some of those of Austria and Hungary of the same period and of somewhat earlier date*.

* "Peasant Art in Austria and Hungary." The Studio, Special Number, Autumn 1911.

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Serbs EF6

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No. 1936-116. The second example of the large semi-transparent veil also comes from Scutari, and is beautifully embroidered on fine sheer muslin. It is 4 feet (1·3 m.) square and the scheme of decoration is somewhat similar to the previous specimen, consisting of a border and large floral motives reaching from the corners almost to the centre.

The technique is interesting as a variation in surface texture and is obtained by the use of a soft white cotton as well as white floss silk for the stitching, thus in a spray of leaves some will be worked in satin-stitch in silk with a fine chain-stitch outline worked in soft white cotton, whilst others will be filled with satin stitch in soft white cotton and have no special outline. Sometimes a flower will be partly worked on the wrong side and the rest solidly on the right, thus producing a contrasting softness such as is seen in modern shadow embroidery. Many fancy fillings are used, and the centres of the larger flowers consist of very fine drawn thread work whipped over to form an openwork of small squares. For the needlewoman this veil is full of suggestions as regards stitchery as well as the decorative treatment of floral motives, and there are also some rather amusing birds with sprigs of leaves in their mouths, possibly symbolic of the return of the dove to the ark, hovering over the big corner motives.

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The two examples of head kerchiefs are both illustrated on Plate XV and are from Prizren in the Kossovo Villayet.

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The one at " A " is of fine hand-woven cotton cloth of a natural creamy colour, and is embroidered in silk with touches of gold thread. The design at the corner is reminiscent of the Persian pink, and the little triangular-shaped motives round the edge are a variant of the tree of life, which is so prevalent as a motive in embroideries from the Near East.

The corner spray is worked mainly in pink and green, the flowers being executed in an open stitch whose working is drawn at " c " on Plate XV, and the leaves and stems being variations of (v.) and (vi.) at " d " on the same plate. The combination of (v.) and (vi.) is sometimes known as triangular Turkish stitch. Both these stitches are used by other peoples in the south-eastern parts of Europe where both sides of the embroidery are made to look alike*.

The tree of life is in pink, green and gold, and its alternate motive, like a fruit tree on a mound, is in brown and pink with the mound in deep blue outlined in gold.

Little multi-coloured silk tassels adorn the corners, and the edge is rolled and closely whipped with cream silk.

No. 1936-30. The other head kerchief is worked in silk and gold on a rather openly woven muslin of gauze-like effect. One corner is shown at " B " on Plate XV, and is worked in very bright aniline colours somewhat toned down by black stems and pale pink and gold thread outlines. The flower border is carried out in vivid green with black outlines and little gold thread squares, the stitch used for filling the pattern being that sketched at " d ". The stems and lines consist of two rows of (v) d with (vi) d between them. The raw edge is rolled and whipped, but not so neatly as in the previous example which is probably older, and certainly more skilfully worked.

* Laura E. Start: " Armenian Embroideries." The Needlewoman, No. 4, 1930.

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The two head scarves also depicted on Plate XV are good specimens of embroidery in metal thread, and have a strong affinity with Turkish work.

No. 1936-46. The scarf shown at "E" is from northern Albania, and is of cream coloured, gauze-like muslin, worked entirely in gold thread and gold plate. One of the motives has been enlarged at "g" in order to show how the two working materials have been used. The edge near the decorated ends is closely buttonholed with cream silk.

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No. 1935-92. The other example, drawn at "F" on Plate XIV, is of much more skilled workmanship. The material is hand-woven silk with broad stripes of heavier silk weft, and the embroidered ends are worked in a pale gold thread with touches of vivid colours here and there. The two motives have a likeness to the familiar pine pattern of India and Persia, and are filled in solidly with gold basket-stitch separated by double lines of slanting stitches giving the effect of a plait. The two ends are beautifully finished off by a scalloped edge of needle-point worked in fine cream silk with the tiny scallops filled in with black.

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The remaining five scarf head-dresses, which are worn with the worked ends hanging down the back, are all from Zadrima, a district near Scutari, on the banks of the river Drin. Two of them are for festival wear, and these both have their patterns worked mainly in gold thread, with outlines and some smaller motives in crimson, emerald and purple silk.

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No. 1935-[illegible]. The handsomer of the two has a foundation of fine yellow cotton gauze, with wide stripes of different widths of white silk. It is hand-woven, and there are 36 warp ends and 60 weft picks to the inch in the plain parts of the cloth, which is 19 inches (48·2 cm.) wide and, including the scanty weft fringe at the ends, 4 feet 8 inches (1·4 m.) long.

The handsome border at either end is 11¾ inches (29·8 cm.) wide, including three, quarter-inch, gold thread weft stripes filling a space of 2 inches (5·1 cm.) on either side of the main pattern. The latter is divided by four narrow, multiple weft stripes of white, gold, red and green into a wide central border and two narrower ones.

The wider border consists of paired and single lozenges used alternately, their longer diagonals being horizontal, and in between them vertical zig-zag lines. All these are brocaded in by means of small free spools carrying three gold threads wound tape-wise. The gold lozenges are outlined with scarlet, purple and green floss silk, also worked in by means of free spools.

The narrower borders consist of single lozenges in gold, also outlined in colours, and with small, coloured silk devices between.

The effect of brocading each small motive by its individual spool produces a similar result to a darned-in pattern.

No. 1937-7. The other "festal" head-dress is similar in material although the cotton gauze ground is of a more greenish yellow, and its weft stripes are of cotton instead of silk. It is 20 inches (50·8 cm.) wide and 4 feet 4 inches (1·3 m.) in length, but the decorative borders at the ends are only 5 inches (12·7 cm.) wide, consisting of a wide central pattern and two narrower ones divided by multiple weft stripes.

[Text continues on p. 65]

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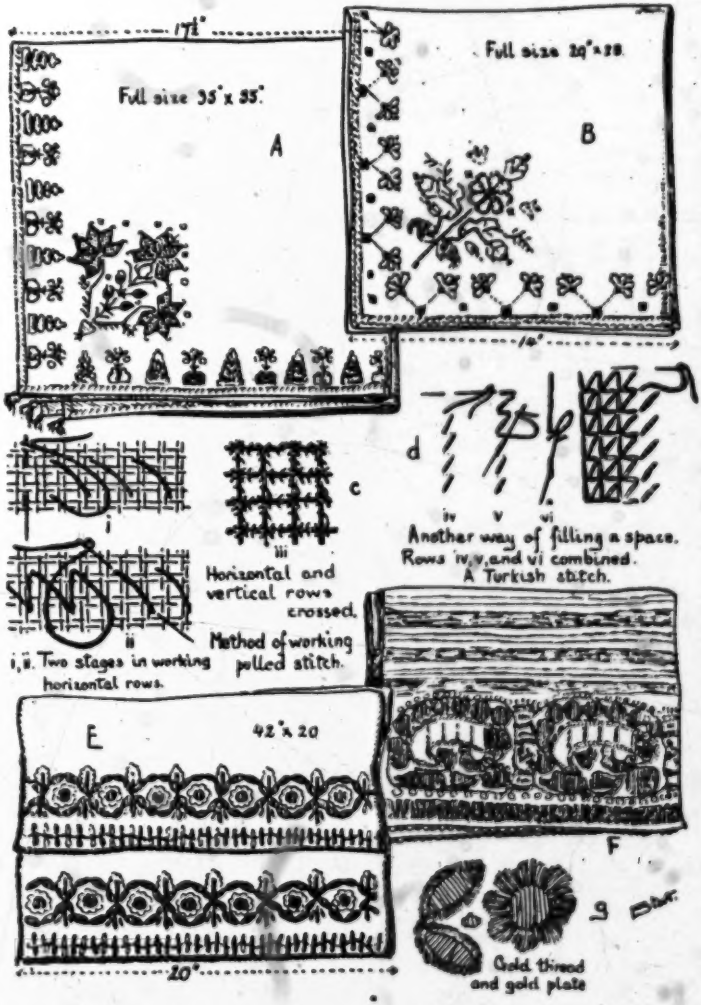

PLATE XV.—A, B, Two head squares from Prizren. c, d, Details of stitches used on them. E, F, Two head scarves from Scutari and N. Albania. g, Detail of E.

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The narrow borders are brocaded with the six-armed cross or star which can be seen at " C " on Plate X. These are worked in series in yellow and red silk and gold thread.

The main central band has an hour-glass shaped motive consisting of one complete and two half lozenges, worked in gold thread, alternating with a single lozenge in coloured silk having a gold centre, and above and below it lines with right-angled triangles at each end worked in gold and red. The whole pattern is brocaded in with free spools just as in the previous example and, " . . . the woman who wove it and several other head-dresses had a husband, born crippled, who begged in the streets of Scutari. They lived in a miserable one-roomed hovel, a large part of which was occupied by her loom, by means of which she supported herself, her husband and as many of her children as survived. (An addition came every year). The family slept in a heap on the ground by the loom on which she worked these gorgeous patterns. You bargained for the price, paid for so much gold thread and silk, and left choice of design and colour to her. She had no patterns and did it all out of her head. The gold thread came from Austria but the silk was locally spun ". (M.E.D.).

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No. 1937-9. This head scarf is one of the handsome old ones with weft stripes and brocaded borders worked in red, yellow and green wool. It is very similar in design and lay-out to the one figured at " C " on Plate X, except that in addition to the decorated ends there is also a band of decoration in the middle, and in place of the cross-like motive at " b " there is a conventional four-petalled flower.

The material is a native-woven cotton cloth 18 inches wide, in natural colour, with brown weft stripes of varying width in the plain section on either side of the middle. The widest of these brown stripes has a simple spot motive worked mainly in red.

The scarf which is just over four feet long has a fringe of red and yellow tassels at either end, and its general effect is very handsome.

No. 1936-61. The eighteen inch wide cotton cloth used for this head-dress has a central portion of plain tabby weave of a rather muslin-like texture, and five ornamental borders totalling 11 inches wide at either end of its length of 5 feet 3 inches (1·6 m.). Their ends are unusual in that the four borders of brocaded pattern, on which the motives are mostly similar to those of the other Zadrima head scarves, are worked on a weft stripe of yellow as background.

The central border of the five, which with these intervening coloured weft stripes forms the ornamental end, is differently produced. The motives are the usual double lozenge and hour-glass arrangement, worked respectively in white cotton and green wool on a background of red, with smaller lozenges of gold thread and yellow wool to fill in the spaces, but the whole pattern had been tapestry-woven and not brocaded.

This method is also employed in the decoration of some of the hand towels and, although the process is exactly the same as that employed for the heavy aprons described in Section I, when carried out in very much finer threads the effect is very different.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
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Montenegrins EF5

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No. 1935-32. This is another head scarf of hand woven cotton of a muslin-like quality, with heavier weft stripes of a coarser cotton thread used double. It has three narrow brocaded borders in red and yellow at the ends measuring 3¼ inches over all, in which the motive at "b" on Plate X forms the two outer borders, and the double lozenge and hour-glass motives fill the central one.

This is the least interesting of the examples of head-dresses.

CHAPTER XVI.

Footwear.

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Throughout Albania and Yugoslavia both men and women peasants and people of the mountain tribes wear two pairs of socks and a sandal, "opanga" or "opanke," of roughly dried hide over them when out-of-doors. Both their pairs of socks are knitted from rather coarse strong wool, the inner ones are usually white and the outer ones of gay colours handsomely embroidered or braided.

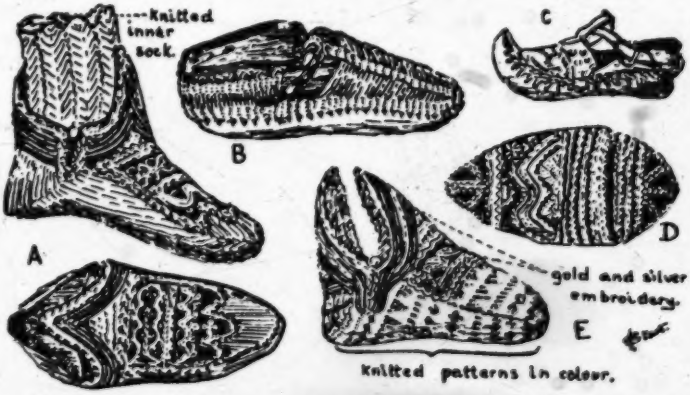

FIG. 9.—A, Silver braided knitted outer with inner sock. Grouda, W. Albania. B, String opanke with leather sole from Montenegro. C, Child's opanke of leather from Nish. D, Knitted outer sock with needle worked decoration. E, Outer sock from Kastrati tribe.

"The two layers of sock are needed to protect the sole of the foot as the hide used in the sandals or 'opanke' is thin and pliant. On entering the house the opanke are removed and the decorative over-sock forms a slipper." (M.E.D.).

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There are six pairs of over-socks in the collection, and two pairs have their inner socks still inside them.

No. 1935-73. Three of the styles are shown in Fig. 9. The drawing at "A" is of a particularly handsome example from Grouda, in Western Albania. The over-sock is knitted from violet wool with the back of the heel and the front of the foot decorated by plaited silver braid and cord, outlined by a plait of black and silver.

11: Start E-4 (no date) 1939 EF1 Yugoslavia

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Half a dozen rows of black silk braid strengthen the top, and a button and loop fasten the short side-opening. An indication of the braid pattern appears in "A", where both a side and top view of the over-sock are given and the feather patterned welt of the inner sock is also shewn.

Another set of two pairs of socks, also from Grouda, have a knitted foundation of reddish-violet wool and are braided in silver and black in a similar design to those just described. The pair of white inner socks have a fancy welt.

No. 1937-18. An example from Northern Albania is figured at "E". In this pair of over-socks the black knitted portion has a number of simple geometrical patterns worked into it as shown in the drawing, these are in cerise, red, orange, emerald and gold thread, and produce a gay result. The top edge is strengthened as in the previous cases with many rows of black braid and some silver braid and cord, and a small rectangular panel of silver braiding decorates the top of the foot.

No. 1935-74. The specimen drawn at "D" in Fig. 9 is ornamented quite differently, being entirely embroidered not braided. The foundation is of knitted black wool, and on the top of the foot there are rows of chain-stitch in fine gold thread alternating with a white vandyke pattern worked like needle-point. The heel and toe are decorated with lines of white chain-stitch flanked by herringboning on either side, and in the centre there are two scallops outlined with white and gold thread chain-stitch and vandykes. Between these scallops and the toe are some small conventional flowers in scarlet and white. The under part or sole of the sock is also decorated with rows of white herringboning and scattered red and white spots.

No. 1936-52. Another gay pair was made for Miss Durham by a Moslem refugee from Gashi. The knitted portion has a lemon yellow sole, and the upper part at the toe has some concentric lozenges in emerald, violet, lemon, white and crimson.

The open edge is heavily braided with rows of plaited black wool, and filling in a rectangular space below (such as "E" in Fig. 9) is a patch of violet felt ornamented with rows and triangles of silver braid.

No. 1937-17. This pair of over-socks is knitted from red wool, and was made and embroidered for the Krasnichi tribe of Moslem Albanians. The scheme of decoration is very like that of 1935-74, the white vandyke border is used on toe and heel in exactly the same way as the herringboning in "D" (Fig. 9) and the main pattern on the top of the foot is similar, though more carefully planned; it consists of two big vandykes outlined with many rows of gold and black chain-stitch divided into three sections by rows of little white needlepoint vandykes. Rows of gold chain-stitch worked at right angles fill in the spaces.

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No. 1936-62. The pair of Montenegrin "opanke" illustrated at "B" in Fig. 9, have hide soles and neatly worked tops of white twine. "When newly made the soles are soaked in oil till pliable. They then mould themselves to the feet, and give the toes and sole a good grip on rocks. The soles of this pair are worn through as I tramped many miles in them." (M.E.D.).

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No. 1936-64. A child's "opanke" from Ni is drawn at "C" in Fig. 9. It is of orange and red leather with a little appliqué of cloth and some silver thread embroidery on the toe.

[Erratum, read "Niš" – Analyst]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
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Albania EG1
Montenegrins EF5

CHAPTER XVII.

Accessories from the Southern Area.

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Amongst the odds and ends of the collection are some interesting accessories to costume of which the most important are sketched on Plate XV.

No. 1937-8. Perhaps the daintiest of them all is a hand-woven, natural coloured muslin apron from Prizren ("A" on Plate XVI). It has silk weft stripes arranged alternately in groups of five narrow and one broad, with seven narrow stripes.

As the apron is made of two pieces of the 18 inch wide material with the selvedges going across, the silk stripes appear lengthwise in the garment. The two selvedges are joined by a silk lacing stitch.

Down either side there is a plain muslin stripe about 2 inches wide, which is charmingly embroidered in silk. The flowers are worked in pairs, first two in pale pink with a deep pink border, then two in blue with a gold thread border. The leaves at the back of the flower are outlined in green and sometimes filled in with a pink pulled-stitch, similar to "c" on Plate XV, sometimes with satin-stitch in gold thread. The leaves sprouting from the main stem are outlined in pinkish brown and filled with satin-stitch in gold, and the green main stem has a line of gold thread down the centre. A portion of the pattern, giving some idea of the stitches used is enlarged at "b" on Plate XVI.

No. 1935-89. A gold galon and gold braided trouser end for a Moslem woman's full trousers or trousered skirt (Plate VI e) is shown at "C" on Plate XVI. The gold work and braid are mounted on a stiff foundation and lined with white cotton material and, being very stiff, help to keep the lower edges of the garment from the ground.

"Similar bands were used by the Christian women of the district, but they were usually red." (M.E.D.).

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No. 1936-50. A man's cap from Montenegro, drawn at "D" on Plate XVI, has symbolic colouring. The crown is of red felt and is "in memory of the blood shed at the battle of Kossovo, and the black silk border which is finely gathered on to the crown represents mourning for the defeat." (M.E.D.).

In this battle, in 1389, the Serbian empire was destroyed by Sultan Murad I and their king killed. The letters "H I", worked in raised gold thread inside a space outlined by five rows of gold braid, are cyrillic letters representing the Roman ones 'N I', for King Nikola I who, during his reign 1860-1918, obtained recognition of the independence of Montenegro in the Treaty of Berlin, 1878.

No. 1935-84. At "E" on the same plate the front and back of a knitted and beaded glove from Montenegro is drawn. It is one "such as were worn by old men in the winter, although such elaborate ones were already becoming uncommon in 1907". (M.E.D.).

The glove has the finger part knitted in blue and red stripes, with three rows of spots of yellow on the blue, but the wrist portion has a pattern of elongated hexagons and a cross-like motive in blue on a red ground. The diagram with the thumb part

[Text continues on p. 70]

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
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Montenegrins EF5
Contemporary Macedonians EF8

in it shows a portion of this pattern, which has not been covered like all the rest with white beads, and a yellow chain-stitched outline. Little tassels of brown, blue and green with white beads at the ends also form part of the decoration.

No. 1935-72. A delightful girdle for a Moslem woman's trousers of hand-woven muslin has very handsome decorated ends worked in Turkey red, with tiny spots of blue, yellow and white.

The pattern is clearly shown at "F" on Plate XV, the upper part has been woven in by means of a number of small spools, as many as twenty-five might be in use on the loom, as each perpendicular bit of the pattern needs its own spool. A similar effect could be got by darning, but such long strips of vertical pattern would not be as evenly worked.

The border at the end is either needle-woven or again fine spools used, but this time on the bare warp thread whilst in the loom, and it is therefore more akin to the tapestry method of working a pattern, with the warp thread pulled more tightly so as to leave holes. This method and style of pattern is sometimes called Persian open-work. The edge of the girdle is rolled and carefully whipped over with a cotton thread.

No. 1935-24. One half of a man's festival collar, worked in needlepoint in cream silk, is shown at "G" on Plate XV, and is a charming example of this method of producing lace.

Picots, solid buttonholing to form squares and triangles, and wrapped bars are the chief stitches used in making the patterns. The two narrow strips of fine linen probably formed a foundation for working upon.

"This is a similar type of collar to the one made fashionable by Byron." (M.E.D.).

No. 1935-23. An everyday collar for a man's wear is also included in the collection. It again has two strips of a coarser linen as foundation, and is decorated mainly by several rows of overcast scallops and picots worked in coarse cotton.

No. 1937-15. This specimen is a pair of crimson silk brocade sleeves, joined by a printed cotton back, for a Moslem Albanian woman's dress. "They were bought in Scutari in 1903 and could be attached to the shirt or blouse for wear under a jelek or a giubba" (M.E.D.). The pointed cuff is trimmed with gold braid and a motive worked in gold cord.

No. 1939-2. The remaining sketch on Plate XVI is of a silvered copper buckle such as would be worn over her corded waistband by the woman from Monastir (Bitolj), whose costume is illustrated on Plate IX.

CHAPTER XVIII.

Household Linen.

A. **"Marama" or Towels.**

There are thirteen towels in the collection, two of these "marama" for every day use have coloured weft stripes at the ends, the rest are guest or ceremonial towels and have ornamented ends, seven are embroidered and four are decorated with borders worked in by fine spools of small size, the appearance of the designs being like fine darning.

[Text continues on p. 72]

11: Start E-4 (no date) 1939 EF1 Yugoslavia

Albania EG1
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Montenegrins EF5

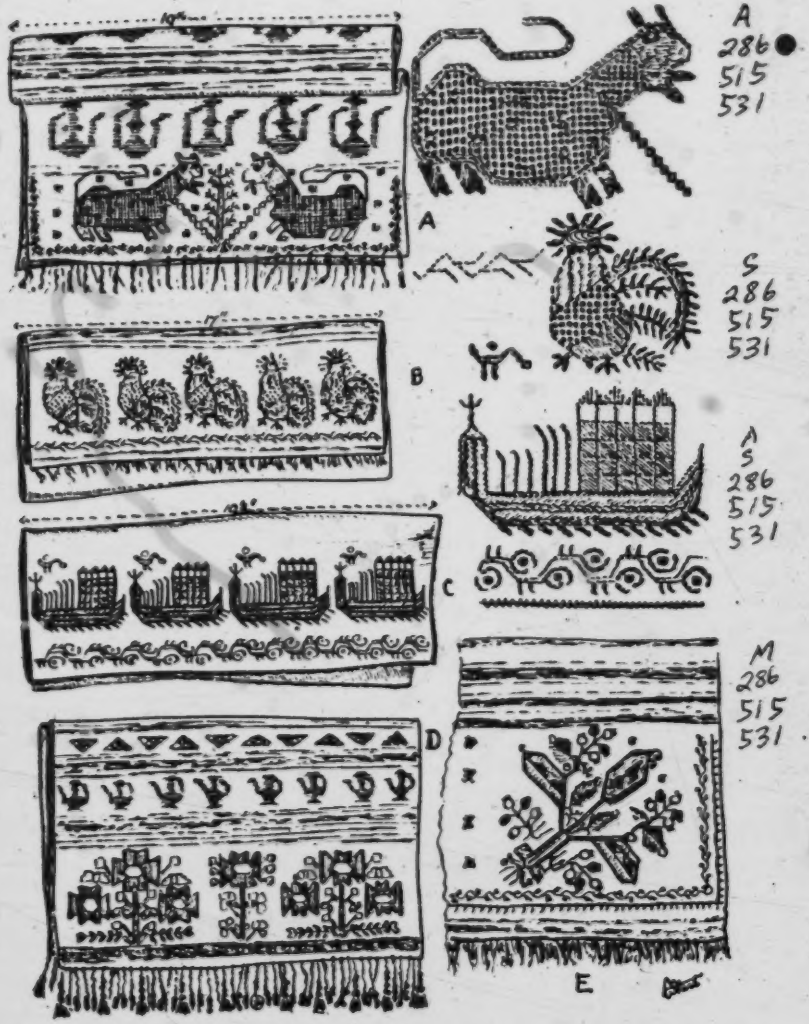

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PLATE XVII.—" Marama " or towels. A, With " ibrik " or spouted water vessel, from Prizren. B, Cock design, from Kossova villayet. C, Ark and dove pattern, from Prizren. D From Kolanin. E, Design showing Turkish influence, from Prizren.

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"As a rule these embroidered towels are from wedding outfits, the bride's coffer." (M.E.D.).

No. 1937-11. Perhaps the most interesting of the embroidered group is an old marama bought at Prizren in 1908, which is probably Moslem Albanian work. It is of fine hand-spun and loosely woven cotton rather like a muslin, with groups of wide, double weft stripes in cotton and finer weft stripes in silk.

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In its length of four feet there are five plainly woven bands, three inches wide, decorated with free spool-woven "ibriks" or water vessels, and the plainly woven ends are embroidered. (Plate XVIIA).

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"The ibrik is a spouted vessel used to pour water on guests' hands before and after a meal. As no forks are used fingers needed washing, and it is probable that the native was taught hand-washing at meals by the Turk, who was not such a bad fellow as some people make out. 'Marama' and 'ibrik' are both Turkish words." (M.E.D.).

The two tethered beasts are worked in a violet-red silk in pulled stitch ("c" Plate XV), with outlines in pale blue and cream of the Turkish stitch shown at vi. in "d" on the same plate. This stitch, in apricot pink and pale yellow with a pale blue outline, is also used for filling in the animals' legs.

The "tree of life", to which the beasts are tethered by chains made of squares of gold thread, has a stem of gold plate worked diagonally bearing green leaves. The spots are worked in gold plate and the whole design has affinities with Persian pattern.

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No. 1937-12. Another "marama" of a similar weave, also with stripes weft of cotton and silk, has its ends embroidered with a procession of boldly stylised cocks, gaily worked in aniline dyed silks and gold thread (Plate XVIIB). Although the use of aniline dyes indicates that this towel is not very old, the pattern is probably a traditional one.

The body of each cock is outlined and the feet are worked in black, the head and most of the body is filled in with a flat or satin stitch in gold thread, as indicated by the slanting lines in the enlarged drawing, with a band of pulled stitch across the middle worked in violet. At the extreme edge there is a narrow border worked in coral pink, a colour which is also introduced as a small patch on the cock's neck.

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No. 1937-13. A motive representing "the dove returning to the ark" is repeated at the ends of a guest towel made of machine woven muslin (Plate XVIIc).

"This marama was obtained from Prizren and might be either Christian, Serb or Albanian work. The Ark seems to be based on the state galleys of the Middle Ages when Venice held the Adriatic coast, and is probably a traditional design. The curious running pattern below looks as though it might be symbolic, possibly a conventionalised dove, just the head and legs." (M.E.D.).*

The dark lines in the drawing are all worked in green in Turkish stitch, the bank of oars in the same stitch in red, and the dove in violet. The slanting lines represent flat or satin stitch worked in gold thread. Turkish stitch in violet, with a gold thread line down the centre, is used for the little border below the ark design. The whole of the plain part of the towel has a rolled edge very neatly oversewn, but where

* M. E. Durham: "Some Balkan Embroideries." *Man*, Vol. XXIII, No. 8, 1923.

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the patterned section comes this is replaced by a very fine picot edge worked in orange silk.

No. 1937-5. One half of an end of a gaily embroidered "marama" is drawn at "E" on Plate XVI. The material is hand-woven cotton of a muslin-like texture, which again has both silk and cotton weft stripes. The pattern shows a strong Turkish influence, the towel being bought in Prizren in 1908. Prizren was then in Turkish terri.

Gold thread and black silk help to tone down the gay, but rather hard, aniline greens, red, pink and violet, and the final result is bright but pleasing. Gold thread is used for the running border, lining the stems, filling in the white berries of the drawing and the square spots. The large and the fern-like leaves are solidly filled in with a variant of the Turkish stitch, in which the stitches are sloped both going and returning so that it is like two rows of a slanted running stitch. A rough fringe of the warp ends finishes off the lower edges. The selvedges at the sides have not been finished off in any way, and the carry over of the spools of silk and doubled cotton which were used for the stripes leave it rather untidy.

No. 1936-49. Another towel of similar material to the last, but with a whipped selvedge, has a design of crimson roses with green, gold and black leaves. With the exception of a little pulled stitch in gold, the stitches used are also similar, but there is in addition a charming little border near the lower edge. The towel is another example from Prizren and the design is of Persian origin.

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No. 1936-58. A muslin marama from Scutari has whipped selvedges and a border at the ends of highly conventionalised flower sprays worked in pale blue, dull violet and pale blue silk in Turkish stitch, with flowers formed of three squares filled in with gold plate.

A border below the main pattern consists of double buds or flowers in gold plate which somewhat resemble crosses.

No. 1937-14. The last specimen of an embroidered towel is of machine-woven material and has a flower design without special interest.

No. 1935-33. A very fine old "marama" from the Kolalin district of hand-woven cotton with wide weft stripes of a coarser cotton has six rows of the "ibrik" motive and four rows of a triangular motive woven on the plain material between the stripes.

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Both these designs are woven in by means of small free spools, or possibly needles, and the same thick cotton weft is used as that for the stripes. The handsome border at the ends (Plate XVIIb) is also woven in by a number of free spools, producing a result like fine darning in which the needle would go over one thread and under one thread of the fabric alternately.

The only materials used are Turkey red and black cotton, and a very fine gold thread.

The flowers are centred with gold and have red petals with gold spots, the whole being outlined with a band of black. Leaves and other details are chiefly outlined in red and filled in with gold. A weft stripe of red near the end has inserts of little triangles on the gold, and an amusing fringe made of the twisted warp ends is decorated with red and black beads, probably Venetian, small Turkey red tassels and an imitation coin.

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No. 1937-10. A guest towel given to Miss Durham by Dom Simeone, a Catholic priest of Djakova, in Albania, was woven by his sister. It is of fine cotton with wide weft stripes of coarser thread and has a few narrow silk stripes bordering the plain cloth of the ends, which are decorated with a spool-woven pattern worked in wool, dyed with aniline dyes. The colours used are a hard pink, violet, blue, dark red and emerald, and the result is somewhat harsh compared with the other examples. The design of a stiff stem with three very conventional flowers is vaguely Turkish but the little borders on either side of the main pattern, consisting of two rows of circular spots, are rather charming.

Dom Simeone's initials D.S.C. are worked in red cross-stitch.

No. 1935-35. The two last " marama " with decorated ends have some of their motives brocaded in by free spools, but also have borders worked in the tapestry manner on the warp threads, whilst the cloth is still in the loom, in the style often called Persian openwork*, which is akin to needleweaving but much finer.

The example whose number is quoted above, is of hand woven cotton material 17 inches (43·18 cm.) wide and 4 feet (1·2 m.) long, and has five Persian open-work borders in Turkey red and white at the end, divided by coarse cotton weft stripes. Above this group of narrow border patterns there are two rows of " ibriks " in red filling the angles of a chevron pattern in white which has yellow four-petalled flowers at its angles. These designs are worked in with free spools.

The five open-work borders consist of two outer ones with tiny red rectangles on a white ground and three wider ones composed of chevrons in white filled in with red triangles ; the whole border measures 6¼ inches (16·51 cm.) in width, and has a rich appearance.

No. 1936-57. This " marama " from Scutari is unusual on account of its size, being made of two widths of material each 13 inches (33·0 cm.) wide and measuring 7 feet (2·1 m.) in length.

It is of hand-woven cotton almost covered with broad and narrow weft stripes of a thicker thread, and the decorated borders at the ends are 7 inches (17·8 cm.) wide. The whole border consists of six narrow ones with a broader one in the centre, worked in pink, red and white, all divided from one another by groups of narrow weft stripes. The patterns are all geometrical, and based on arrangements of squares and triangles, and the six narrower ones are of Persian openwork, whilst the broader central one is brocaded with free spools.

A twisted fringe of the warp ends finishes off the whole.

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No. 1936-53. One of the two " maramas " for everyday use is of coarse, hand-woven cotton and has a group of Turkey red weft stripes at each end. It was bought in Prizren and used personally by Miss Durham.

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No. 1936-47. The other, also of coarse, hand-woven material, has an arrangement of broad and narrow stripes of gold plate at the ends.

B. **Bedspreads.**

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No. 1935-29. A gauze bed-cover from Scutari (Skodar) with warp and weft stripes in red and white, the wider red ones having a line of yellow or green down their centres, is an example from the latter end of the 19th Century, and formed part of a bride's outfit. The crossing of the pairs of red stripes with pairs of white stripes produces a gay, tartan-like effect.

* T. de Dillmont: " Encyclopedia of Needlework."

11: Start E-4 (no date) 1939 EF1 Yugoslavia
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The cover measures 8 feet (2·4 m.) by 5 feet 6 inches (1·7 m.) and is made of three widths of material which are joined by needlepoint insertion. Picots with three knots are worked closely along the two edges, and then these are joined by bars of knotted stitchery.

The ends and a little way up each side are also ornamented by similar picots into which a row of wrapped scallops, with smaller picots in bullion stitch, is worked.

These needlepoint trimmings are carried out in red, yellow and green silk, the foundation picots in red, and the scallops in three-inch lengths of each colour in series. Tassels of the mixed colours are added at the corners.

No. 1935-25. A delightful white silk gauze bedcover from Scutari which also formed part of a bridal outfit came from a Catholic family.

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"After the Balkan Wars of 1912-13 there was much distress and things from old family chests were offered for sale. This was one." (M.E.D.).

The spread measures 7 feet 8 inches (2·3 m.) by 5 feet 9 inches (1·7 m.) and is made of three widths of gauze seamed together. Each width of material has groups of stripes near the selvedges consisting of one wide and three narrow stripes of white, five narrow red and three pale green ones; measuring altogether 4¼ inches (11·4 cm.) across.

As two groups of these stripes are joined at the seams three wider groups appear to divide the cover into thirds with narrower bands down the sides. The ends are hemstitched and the hems ornamented by two rows of wrapped buttonholing, into which at distances of two inches little triangles of buttonhole stitch are worked, finished off by a floral motive done in an arrangement of picoted scallops and decorated with three gold sequins.

These little needlepoint motives are worked in sequence in red, green and a soft pink and the bedcover as a whole is charming.

No. 1936-57a. The strips of needlepoint insertion 4 feet 9 inches (1·4 m.) long and 2 inches (5 cm.) wide, and the 9 feet of inch-wide edging are intended for trimming another bedspread. Aniline dyes have been used for the silk thread, and purple, orange, yellow, maroon, emerald and pink are used in sequence for the circular motive in the centre of the insertion and for a few inches along the edge. The final effect is somewhat garish.

C. A Cloth, possibly for a table.

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No. 1936-44. "A black and dark blue cloth from Kolashin, bought off a dealer in Montenegro, is a curious piece of weaving and I never saw another like it. It is evidently hand-made, native work." (M.E.D.).

This cloth which measures 40 inches (1 m.) by 29 inches (73·7 cm.) is made of two stripes of narrow material, which is tabby-woven in fine black wool, there being 32 warp and 32 weft picks to the inch.

It is entirely covered with a large lozenge design, almost filling the width of the material, bordered by five diagonal lines of small squares and each lozenge enclosing twenty-five repeats of a four-petalled flower in white with a dark blue spot in the centre (Fig. 10).

The whole of the pattern is produced by the use of a large number of free spools, for instance, in the diagonal lines of squares forming the divisions between the big lozenges a new spool is added for every alternate eight warp ends forming a small square, working over and under the next eight warps, and then passes on to the next groups of eight lower down.

In using the spools of white thread each line of pattern is worked backwards and forwards before the next two throws of weft are made.

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It requires seven spools to work each flower, and an attempt to show how much is worked by each is made in Figure 10, where lines enclose the work done by the individual spools.

Some warp stripes in white form a border down the selvedges, and white weft stripes enclose a small square repeat in white and blue which divides the main pattern from the ends.

Twisted and knotted warp ends form a fringe which finishes off the whole.

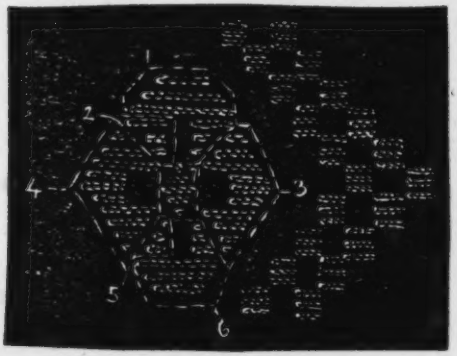

FIG. 10.—A motive from the Kolasin cloth, showing portion of pattern worked by each spool.

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The study of such a collection of work as this impresses one with the artistic achievement of the peasant peoples of these two mountainous countries where the conditions of life are hard, and where the arts of weaving and embroidery have grown out of the daily needs of the people and that inborn desire to make homely things beautiful.

Much naive charm, as well as expert manipulation, is expressed in the variations of the patterns in embroidery and tapestry weaving that have descended for generations from mother to daughter, and the technical skill displayed in the workmanship can be the more appreciated when one realizes the limitations imposed by the use of home grown, spun and dyed materials, and primitive tools. The tribal groups or social communities which form the nucleus of most villages have played a large part in perpetuating traditional patterns and craftsmanship, and have therefore some responsibility for many of the beautiful pieces of work.

The more sophisticated garments worn in the towns, particularly in Albania, owe something of their attractiveness to Byzantine art, which has come through Turkish influence, and is traceable in the fine braided patterns worked by the Albanian tailors, which both in beauty of design and workmanship are unsurpassed elsewhere.

In conclusion, I should like to express the personal pleasure I have had in working through this interesting and valuable collection so generously given to Bankfield Museum by Miss Durham, and my indebtedness to Dr. Hodge, the Keeper, for affording me the opportunity of doing so.

Manchester University,
May 1939.